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Fall 2019

Textile Society of America Newsletter 31:2—Fall 2019

Textile Society of America

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TEXTILE SOCIETY *of* AMERICA

Newsletter

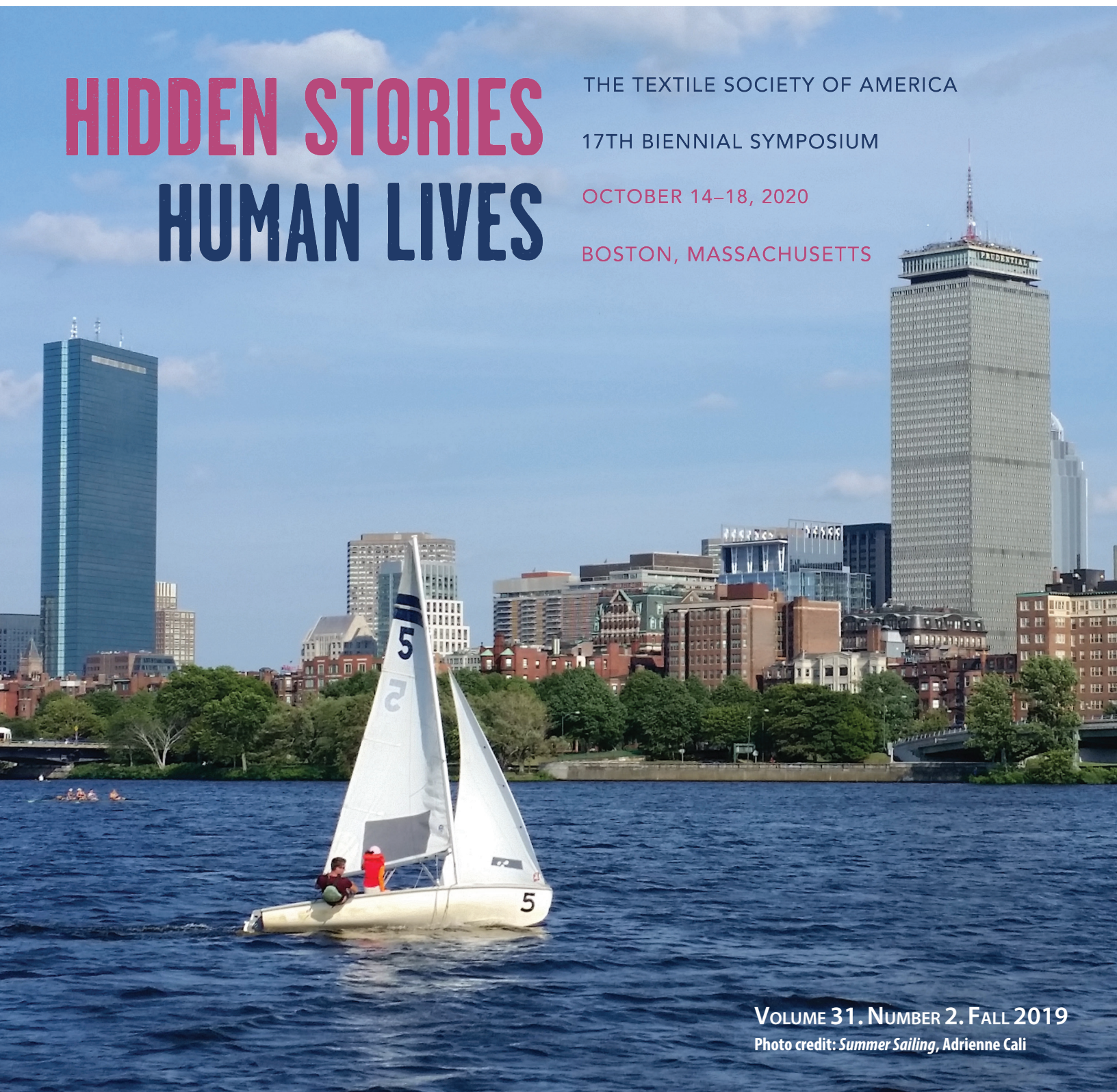
HIDDEN STORIES HUMAN LIVES

THE TEXTILE SOCIETY OF AMERICA

17TH BIENNIAL SYMPOSIUM

OCTOBER 14–18, 2020

BOSTON, MASSACHUSETTS



VOLUME 31. NUMBER 2. FALL 2019

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Our Mission

The Textile Society of America is a 501(c)3 nonprofit that provides an international forum for the exchange and dissemination of textile knowledge from artistic, cultural, economic, historic, political, social, and technical perspectives. Established in 1987, TSA is governed by a Board of Directors from museums and universities in North America. Our members worldwide include curators and conservators, scholars and educators, artists, designers, makers, collectors, and others interested in textiles. TSA organizes biennial symposia. The juried papers presented at each symposium are published in the Proceedings available at <http://digitalcommons.unl.edu/textilesoc>. It also organizes day- and week-long programs in locations throughout North America and around the world that provide unique opportunities to learn about textiles in various contexts, to examine them up-close, and to meet colleagues with shared interests. TSA distributes a Newsletter and compiles a membership directory. These publications are included in TSA membership, and available on our website.

About the Newsletter

The Textile Society of America Newsletter is published two times a year as a member benefit and serves to announce and report on the Biennial Symposia. In addition, the newsletter reports on TSA programs, international textile news, and lists conferences, courses, exhibitions, grants, job postings, and tours. Advertising space is available. Details are at: http://textilesocietyofamerica.org/wp-content/uploads/2017/07/TSA-Paid-Advertising-Guidelines_7_18_2016.pdf.

Recent newsletters can be downloaded from the TSA website as PDFs:

<http://textilesocietyofamerica.org/news/newsletters/>

Newsletters dating from 1989 through 2017 are available on Digital Commons:

<http://digitalcommons.unl.edu/tsanews/>

Newsletter Submission Guidelines

Download templates for articles, book reviews, and exhibition reviews at <https://textilesocietyofamerica.org/news/newsletters/> and email submissions to newsletter@textilesociety.org. Text should be sent as Microsoft Word files and images should be sent as individual JPEG files. Please include image captions and a one to three sentence author bio for reviews and articles. Please keep articles and reviews to 600 words.

Stay in Touch

eNews: In addition to the PDF newsletter, TSA distributes regular e-mails with up-to-date news of programs and opportunities. Subscribe at <http://textilesocietyofamerica.org/news/subscribe/> to keep up with program registration dates, scholarship and award opportunities, and news from the field.



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Letter from the President

ONE OF THE MANY THINGS I LOVE ABOUT BEING President of the Textile Society of America is that it puts me in conversation with people all over the world. Many of them I might not have met if it hadn't been for TSA. This communication is, of course, most often in writing—I write a lot of emails. Sometimes this communication is also by phone and, increasingly, through video calling programs. But my favorite way to exchange ideas and talk about the field of textiles with TSA members and volunteers is in the same room face-to-face. As a TSA Board Member, I'm lucky that twice a year the full TSA Board gets together for 2-3 days. In these multi-day meetings, we discuss the organization's health, progress, and goals. This is a wonderful opportunity for me to connect with the many outstanding Board Members. During the day we work incredibly hard, and in the evenings, we take time to get to know each other better and to build research and personal networks. Once every two years we have the opportunity as a member organization to come together around the biennial symposium. Each symposium place and theme offers something different for our members. It is in these places that attendees have the opportunity to tell their story, listen carefully to the research and ideas of others, and expand their understanding and knowledge of textile topics. In just about a year, we will be together learning and sharing in Boston. I am extremely excited about the planning that is taking place for the 2020 TSA Symposium in Boston and the excellent program that is coming together.

I know that all of you will not be able to make this symposium. We will miss having you and your voice in the conversation. But we are excited that you can still participate in our community by our other means of communication. We are in the middle of a major reworking of our TSA website which will be more user-friendly, easier to navigate, and have some increased communication benefits. Stay tuned for that big change as we move into 2020. Also, please don't forget that we have papers from past symposia archived through a partnership with the University of Nebraska, Lincoln. These are available through the on-line open access Digital Commons. The link may be found on our website. We also have videos of past symposia talks on Vimeo (2014 and 2016) and YouTube (2018). While our new website and video links can help you connect to the organization, we encourage you to attend the biennial symposium to engage face-to-face with your organization. If you can, please join us in Boston in October of 2020 to connect!

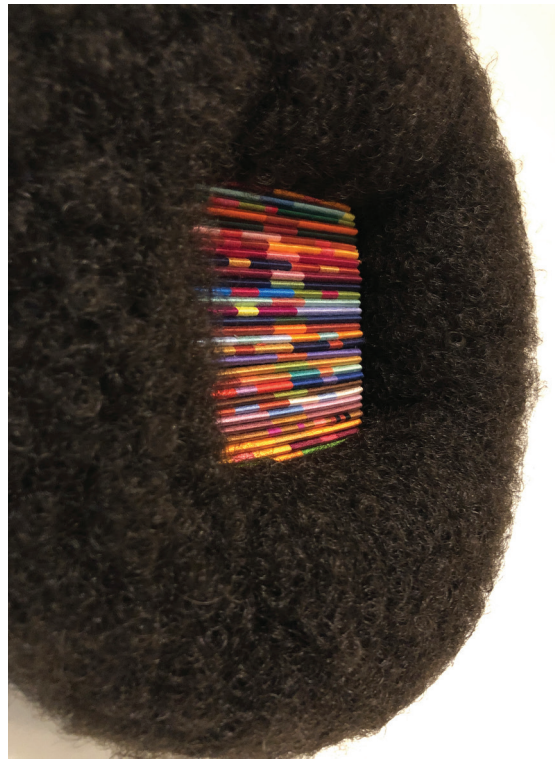
Congratulations and Award Opportunities

I'm excited to congratulate our first TSA Textile Research Travel Grant recipients, **Elaine Ng** and **Elizabeth Kalbfleisch**. This new award was started through the generosity of **Elena Phipps** and Alan Finkel and allows TSA to offer funding to individual TSA members traveling to conduct textile research. This research award is intended to enable travel that specifically involves the

study of actual textiles. As you think about your end of the year giving, please know that you too can support this award with your gift. As the funds for this award grow, so does TSA's ability to give study grants. The TSA Textile Research Travel Grant is awarded in non-symposium years, so please plan to apply in 2021. You can read more about Elaine and Elizabeth's projects below and find more information on the TSA website and this newsletter.

This season we received a record number of submissions for our TSA Fellows Award, nearly doubling previous years. It is wonderful to see all the incredible work of textile leaders, and it was a challenging review process. We are happy announce **Sayyada Ruhi (Ruby) Ghuznavi** and **Sonya Clark** as our new TSA Fellows. Congratulations to Ruby and Sonya and thank you both for all you do for the textile field. Any member can nominate someone for a TSA Fellows Award; the application process is described on the TSA website.

This summer, our General Manager, **Caroline Charuk** organized TSA's first New Professionals Convening: Envisioning Textiles Futures in Philadelphia. This event was supported through the TSA Teitelbaum fund, which sponsors at least one scholarship for all TSA events. The convening provided space for an important conversation that addressed the experiences of people of color working within and outside of institutions as educators, administrators, artists and curators. You can read more about this below and listen to the conversation through our website. Congratulations Caroline for organizing such a successful and important event and thank you for all the work you do for TSA during the year.



Sonya Clark, For Colored Girls...a rainbow, 2019. Afro Wig, pocket combs, cotton thread, 9" x 9" x 4". Photo credit: Diego Valdez



Ruby Ghuznavi, Wax block print scarf, 2002. Photo credit: Ruby Ghuznavi

We are accepting nominations for 2019 R. L. Shep Ethnic Textiles Book Award. Given annually to a publication judged to be the best book in the field of ethnic textile studies, this award consists of a cash prize funded by an endowment established by R.L. Shep in 2000. The purpose of this award is to encourage the study and understanding of textile traditions by recognizing and rewarding exceptional scholarship. Directions on how to nominate a book can be found on our website.

I want to thank everyone who submitted abstracts to be considered for our 2020 TSA Symposium, "Hidden Stories/Human Lives." Now they are in, we will start the review process. A team of reviewers blindly reads each paper, authors are contacted, and a program is put together. This process is critical to a successful symposium and I would like to thank in advance all the volunteers who make our blind jurying process successful. Begin looking for symposium registration information in the spring.

As this newsletter comes out, we will be into our Year End Fundraising Campaign. It is always wonderful to see so much support for this amazing organization. We have exciting projects in the works, and your donations help us grow and provide scholarships to a wide range of members. Please consider adding a small addition to your annual donation so TSA can provide a record number of scholarships to our 2020 TSA Symposium in Boston. Many thanks to each of you for contributing in whatever way you can.

Lisa L. Kriner
TSA President, 2018-2020

Announcing the 2019 Fellows of the Textile Society of America

It is a great honor to share that Sonya Clark and Ruby Ghuznavi have been named 2019 Fellows of the Textile Society of America—two vastly different people in distinct parts of the world, linked by their path-breaking contributions to textile scholarship, education, visual art, and craft, while sustaining textile arts globally.

The Textile Society of America, now over 600 members from many parts of the world including Asia, Africa, Europe, North and South America, initiated the Fellows program in 2015. Its purpose is to recognize and appreciate those who have dedicated their lives and work to the study, creation, and preservation of textiles, and in doing so have inspired colleagues and transformed our fields.

Now in its third cycle, a selection committee for 2019 Fellows met several times over the summer via video conference to

assess an exceptional nomination pool put forth by you—members, colleagues, and friends—composed of individuals who you hold in the highest esteem. This round, we received a record number of submissions, nearly doubling previous years.

The six person selection committee included board members and non-board members; current and past TSA presidents, the chair of TSA's diversity committee; an art historian, a conservator, artists, and educators—a diverse group of people at different stages in their careers and lives. After a period of careful review of the nominations, each committee member was asked to rank the full nominee list and bring their top choices for 2019 Fellows to the group for discussion. The range of nominees among these choices reflected on our different perspectives and outlook for TSA; but we all learned from each other, from you through your submissions, and from the work and legacies of each individual in the group of nominees. Using basic statistics to analyze the tallied numbers, the top candidates were identified for our first discussion. Committee members were then given time to think, the opportunity to bring up any issues resulting from our discussions, and the flexibility to alter their rankings. A second vote was cast from the resulting group of top four candidates. Although the numerical rankings were only meant to guide the conversations, they served to verify the selection at our final meeting.

The exceptional caliber of nominees made selection of the 2019 Fellows a challenging review process, and a difficult decision to make. It is impossible to compare the important work of one over another. We all arrive at this juncture as colleagues on the shoulders of those who came before us and have guided us on our paths; and all who are equally deserving of public acknowledgment for their influence. Our process was open and honest, revealing of the changing character of our organization, our discipline, and our world today.

We are very pleased that so many deserving individuals were put forth to be considered for this honor of 2019 Fellow of the Textile Society of America. On behalf of the board of directors, thank you for your participation. We look forward to seeing you in Boston!

Isaac Facio, TSA Board Member and TSA Fellows Award Committee Chair

Sonya Clark

Born in Washington, DC, to a psychiatrist from Trinidad and a nurse from Jamaica, Sonya Clark's work draws from the legacy of crafted objects and the embodiment of skill. As an African American artist, craft is a means to honor her lineage and expand notions of both American-ness and art. She uses



Sonya Clark, Reversals, detail from performance. Dress, bucket, vinyl, dust from Independence Hall and Declaration House, commercially printed dishcloth, dimensions variable.

Photo credit: Diego Valdez



Raw materials and samples of basic plant dyes which yield a wide range of colour-fast dyes in all natural fibers. 1991.

Photo credit: Ruby Ghuznavi

materials as wide ranging as textiles, hair, beads, combs, and sound to address issues of nationhood, identity, and racial constructs. Clark is a full professor in the Department of Art and the History of Art at Amherst College in Western Massachusetts. From 2006 until 2017, Clark was a full professor and Chair of the Department of Craft and Material Studies at Virginia Commonwealth University School of the Arts in Richmond, Virginia. She held the title Distinguished Research Professor in the School of the Arts at VCU and was a Commonwealth Professor. Formerly she was Baldwin-Bascom Professor of Creative Arts at the University of Wisconsin-Madison. She holds an MFA from Cranbrook Academy of Art and she was awarded their first Mid-Career Distinguished Alumni Award in 2011. She also holds a BFA from the School of the Art Institute of Chicago. In 2015 she was awarded an honorary doctorate from her alma mater Amherst College where she received a BA in psychology. She has exhibited her work in over 350 museums and galleries in Europe, Africa, Asia, Australia, and the Americas. She is the recipient of several awards including an Anonymous Was a Woman Award, an Art Prize Grand Jurors co-prize, a Pollock-Krasner Grant, a Smithsonian Artist Research Fellowship, a Rockefeller Foundation Bellagio Fellowship in Italy, a BAU Camargo Fellowship in France, a Red Gate Residency in China, a Civitella Ranieri Residency in Italy, an 1858 Prize for Contemporary Southern Art, a United States Artist Fellowship, and an Art Matters Grant. Her work is in the collections of the Philadelphia Museum of Art, National Museum of Women in the Arts, Indianapolis Museum of Art, Virginia Museum of Fine Art, Musees d'Angers in France among other institutions. Publications that have reviewed her work include the New York Times, Philadelphia Inquirer, Forbes Magazine, Sculpture Magazine, Huffington Post, Time Magazine, Artnet News, Hyperallergic, and several others.

Ruby Ghuznavi

Founder and Managing Director, Aranya Crafts Ltd (1990–2011)

As a logical progression from the revival and development of natural dyes in Bangladesh, Ruby Ghuznavi set up Aranya Crafts <https://www.aranya.com.bd/shop/> in 1990 to assess the commercial viability of natural dyes and promote the extensive use of such dyes both within the country and abroad. Within a relatively brief period, its cost effectiveness became an established fact and its popularity grew enormously. Aranya's activities include a training component for national and international trainees, particularly craftspeople, as part of its outreach and advocacy to promote the use of natural dyes.

The organization has standardized 30 colorfast dyes, which, singly or in combination, provide an extensive range of colors. It has trained hundreds of craftspeople across Bangladesh as well as organized and conducted numerous international training workshops in natural dyeing techniques in countries like the U.K., Turkey, India, Sri Lanka, Pakistan, Malaysia and Nepal. It is one of the foremost organizations in the region in the field of natural dyes.

Aranya Crafts was taken over by Bengal Foundation a few years ago, but to date Ruby Ghuznavi continues to be an active part of the initiative that she founded, supporting the organization on an ongoing basis as a designer and adviser.

Project Director, Vegetable Dye project (1982–1990)

Ruby Ghuznavi planned, initiated and developed the Vegetable Dye Project, which was taken up as a Research and Development project by the Government of Bangladesh, with the objective of reviving a traditional skill using eco-friendly indigenous raw materials, and generating increased employment, particularly in the rural sector. Major craft organizations like Aarong, Kumudini, Karika, etc. with large female memberships, availed of the training courses for their producer groups while hundreds of printers, weavers, and dyers also received training in natural dye techniques.

Country Delegate, Terre des Hommes, Switzerland (1975–1992)

Alongside her work in the craft sector, Ruby Ghuznavi also headed a Swiss NGO working with children in rural and urban areas of Bangladesh for nearly two decades. The organization has a major health care component and also provides education and skills training to thousands of underprivileged children. It was the first organization to start a Street Children's Program in Bangladesh in 1989.

New Professionals Convening: Envisioning Textiles Futures

By Caroline Hayes Charuk

Over the course of my time involved with the Textile Society of America, first as a symposium presenter, then the Membership and Communications Coordinator, and now as General Manager, I have seen TSA make a demographic shift towards more inclusivity. As new people join, with more students and emerging professionals, TSA has grown to include people with more diverse backgrounds including race, gender, and sexuality than ever before. The call to examine how systemic oppression manifests in the ways we talk about the past and the present through the lens of textiles continues to grow. This call mirrors a conversation that has also been taken up by the institutions that TSA members work within: museums, academia, and the art world. As a support organization, TSA has the opportunity to bring people together and facilitate these important conversations. I organized our first “New Professionals Convening: Envisioning Textiles Futures” in order to make a dedicated space to discuss issues of cultural equity. It was also intended as an outreach event to welcome interested symposium participants by giving a taste of TSA.

The New Professionals Convening took place during Sonya Clark’s solo exhibition at the Fabric Workshop and Museum in Philadelphia. Clark’s *Monumental Cloth, The Flag We Should Know* extrapolates a fragment of the dishcloth used as the Confederate flag of surrender at the end of the Civil War into a

multi-gallery exhibition. This exhibition supported our theme by demonstrating how a textile object can hold critical cultural themes about race, equity, and our history as a nation. Katie Parry, the FWM’s tour coordinator, provided us a look at this exhibition, as well as a behind the scenes look at past artists in residence’s archival boxes, and a studio tour of Jacolby Satterwhite’s upcoming exhibition.

The afternoon’s panel was composed of people whose relationships to textiles varied greatly—in a way an overview of the field, with an eye towards different relationships with institutions. It was important to me to center the voices of cultural workers of color who could speak to their own experiences; my role as a moderator was to let their knowledge and expertise shine. Lynnette Miranda works for grantmaking organization United States Artists, and she has a particular interest in how administrators can set up systems to include and care for the artists and craftspeople they support. Regan de Loggans’ area of study is cultural appropriation within a settler colonial context, has worked as an educator and consultant for museums, and is involved in political organizing with other Indigenous people. **Karen Hampton** has a long career as an artist with roots in African American quilt making. She is also a professor of fibers at Massachusetts College of Art, and can provide unique TSA-related perspective as a current board member. Joy Davis



Panelists left to right: Joy Davis, Regan de Loggans, Lynnette Miranda, Karen Hampton, moderator Caroline Hayes Charuk. Fabric printed by Fabric Workshop and Museum apprentices. Photo credit: Maggie D'Aversa

is an independent fashion history scholar and explores informal arts education via her fashion podcast and contemporary art gallery. Through support from the Teitelbaum Foundation, we were able to provide honoraria and some travel assistance to the panelists.

Over thirty people registered for the event, many of whom were not members of TSA at the time. The audience was truly diverse in age, race, and profession. While the event was billed as a convening for New Professionals, I was glad to see such an intergenerational audience come together. Audience member **Sara White** generously wrote a summary of the conversation, which is included in the newsletter (page 9). If you are interested in hearing the full panel discussion, you can listen to a recording on the TSA website. Panelist Joy Davis also gave a recap on her podcast the following week with further reflections.

Recording: <https://textilesocietyofamerica.org/npc2019/>;

Unravel episode: <https://www.unravelpodcast.com/episodes-1/2019/8/28/91-summer-update-amp-textile-society-of-america-panel>

I am grateful for the participation of our panelists, everyone who attended, the FWM and its staff, and to the TSA board for supporting this event. The field of textiles affords us opportunities to study cultural specificity, local knowledge, gender, labor, class and more as it relates to the making and use of a cloth. I truly believe that cultural equity is one of the most important concerns in defining the future of our field, and I look forward to continuing these conversations at our next symposium and beyond.

If you are interested in reading about issues of race, class, colonialism, and other structural issues that contribute to cultural inequity, I offer some resources:

So You Want to Talk About Race, Ijeoma Oluo. This book clearly and honestly addresses questions about race in the United States and the way that racialized identity intersects with other facets of identity. <https://www.sealpress.com/titles/ijeoma-oluo/so-you-want-to-talk-about-race/9781541619227/>

An Indigenous Peoples' History of the United States, Roxanne Dunbar Ortiz. Panelist Regan de Loggans recommended this book during the discussion as an entry point into learning about



Katie Parry (right), FWM's Tour Manager, showed us artist boxes from the archive that hold samples and tests from past artist in residence projects. Joy Ude (left), was a former member of the projects team and graciously gave us an impromptu behind-the-scenes look at Ann Hamilton's process.
Photo credit: Caroline Hayes Charuk

the history of settler colonialism within the United States that is often ignored in history curricula. <http://www.beacon.org/An-Indigenous-Peoples-History-of-the-United-States-P1164.aspx>

Unsettling Coloniality: A Critical and Radical Fiber/Textile Bibliography, edited by Aram Han Sifuentes, Lisa Vinebaum and Namita Gupta Wiggers. This extensive reading list includes both general topics and craft/textiles specific topics. <http://www.criticalcraftforum.com/unsettling-coloniality-a-critical-and-radical-fibertextile-bibliography>

Practicing a Politics of Difference in Arts & Culture, Lizania Cruz, Kimi Hanauer, and Lynnette Miranda. This pamphlet was produced to guide a conversation at the 2019 Common Field Convening in Philadelphia. It provides some key terms, questions, and further reading about equity and power-sharing for curators and producers of cultural events. <http://textilesocietyofamerica.org/wp-content/uploads/2019/09/common-field-zine-2.pdf>

Caroline Hayes Charuk is TSA's General Manager. She is a visual artist who works in textiles and ceramics, and recently relocated to Philadelphia.

Observations of New Professionals Convening: Envisioning Textiles Futures

By Sara White

Makers, researchers, teachers, and curators attended the Textile Society of America's special program held at the Fabric Workshop & Museum in Philadelphia on Saturday, July 27, 2019. Panelists were Karen Hampton, Assistant Professor of Fiber at MassArt, and a board member of the TSA; Regan de Loggans (Mississippi Choctaw / Ki'Che' Maya) art historian, curator, and educator based in Brooklyn on Lenape land; Lynnette Miranda, Program Manager at United States Artists in Chicago; and Joy Davis, independent scholar of fashion and cultural studies; with Caroline Hayes Charuk, General Manager of TSA, serving as convener and moderator.

A bold and powerful panel of artists, researchers, and curators/historians educated the audience on the act of creating and advocating for a pluralistic space for art, community and communications. I offer my observations of the event "New Professionals Convening: Envisioning Textiles Futures" (with apologies for any errors).

To begin, I was excited to listen to the topics being presented and became aware that the program intent included learning about each other. I found it unusual to participate in a textile crowd where permission to speak personal truths was the focus for envisioning textile futures. Sharing the political and the cultural impact of a world where oppression by others is deeply embedded, panel speakers gave us history, options, and actions for change. Personal revelations by the panel and the audience over the course of the day gave us (me) a path for thinking about a different future.

The panelists' collective vision included: "speaking directly to people of color," "addressing multiple audiences," "educating people who have access," and "addressing the issue of class within textiles."

Moderator Charuk started the discussion with questions about the larger public audience: "How do we maneuver when the public matches or does not match our vision?"

In response, Joy Davis spoke about the continuing influence of colonialism, saying, "Colonialism is everywhere;" it is still embedded in speech, attitude, history, and current culture.

Further, "post-colonialism" is a misleading term. Karen Hampton continued by describing American history as excluding a basic ground from which to understand the impact of textile history in the U.S.

Lynette Miranda asked a counter-question: "who has access to resources and who doesn't?" She listed: black, indigenous, and



Katie Parry talks at the New Professionals Convening: Envisioning Textiles Futures about Sonya Clark's exhibition, which centers around the white and madder dyed dishcloth that served as the flag of surrender used by the Confederate Army during the Civil War. The project team wove and dyed one monumental version, and a set of many actual-sized reproductions.
Photo credit: Caroline Hayes Charuk

white race/ethnicities. And next asked: "what does it mean to have an audience of multiple backgrounds with equal access?"

Regan de Loggans commented that we (panelists) should not be the only arbiters of change and introduced the concept of Ally-ship vs Accomplice-ship. We should become more than allies; we should become activists. The panelists were all in agreement.

Moderator Charuk moved the discussion forward and asked, "What action steps should we take to create a more pluralistic space?"

Joy Davis spoke to the racial divide in academia and identified an important action step of getting more people of color at advanced levels of higher education and other institutions.

Regan de Loggans asked for institutional support for self and colleagues. De Loggans mentioned personal experiences of "doing such good work in the community and yet contending with making people feel uncomfortable." All of the panelists told of similar incidents.

Karen Hampton mentioned how the Women of Color Quilters Network continues to report exclusion from the national dialog, but acknowledged efforts of Surface Design Journal to bring alternate voices into the conversation. In addition, Karen spoke feelingly of how society must see this social construct as real and address it: “we have to work through this.”

In closing, the panelists offered their assessment of finding satisfaction and summed up with a few recommendations: finding spiritual connection through studying a sense of place, doing community work, and making a difference through work. Lynette Miranda promoted working towards a more optimistic future and reducing barriers, “thinking about joy is important. We need to unpack the idea of joy”.

Moderator Charuk thanked the panelists and opened the discussion for questions and comments from the audience.

Questions and Comments:

Audience members had two comments/questions:

1. After struggling with different leadership groups, how do I effectively assert the importance of diverse voices (race/ethnicities) among positions of power within non-profit leadership?

The panelists offered a variety of comments:

- Yes, colonialism can make you crazy
- Work with grass roots groups
- Do not work without compensation (non-profits)
- Develop an Affinity group
 - Talk to others who are doing the same thing
 - Find other programs who are working in similar ways
 - Support each other
 - Become a leader in marketing your vision

2. At this program, an audience member indicated she was introduced to a new idea or label—“settlers.” Please help unpack this concept.

Regan de Loggans responded with the following:

- We all must learn how to stop propagating colonialization
- White immigrants are identified as “settlers,” non-white immigrants of color are not
- Learn about “settlers” and their history of privilege
- Do not participate in oppression of indigenous peoples
- Read *An Indigenous Peoples’ History of the United States* by Roxanne Dunbar-Ortiz
- Re-learn your history, look to scholars and non-scholars
- Labels are important
- Look at issues of cultural appropriation

Following lunch, the Fabric Workshop and Museum (FWM) led by Katie Parry offered the audience an opportunity to look closely at three artist boxes from the archive: Ann Hamilton, Robert Pruitt, and Yinka Shonibare.

In addition, Katie Parry gave a tour of the artist-in-residence studio and shared the functions of the FWM staff, who support the artist.

The current show, *Monumental Cloth, The Flag We Should Know*, was by Sonya Clark.

The last presentation was by Caroline Charuk, TSA General Manager, about the upcoming 17th Biennial Symposium October 14–18, 2020 in Boston, MA.

Sara White is a member of TSA and the president of Wovenful, an online shop of handwoven clothing, art and home accessories.

Board Workshop with artEquity

Approaching the end of 2019, the board wanted to share an important update. As an organization, we are continuing to move forward to advance TSA’s focus on inclusion and diversity, and have kept this a priority during our spring board meeting as well as our monthly Executive Committee meetings. To create more impactful changes, the board decided to enlist an outside consultancy firm to conduct a training workshop coinciding with the fall board meeting. Through several references and a proposal period, the board selected artEquity to facilitate this workshop. artEquity, “offers training and consulting services to individuals and organizations on creating and sustaining a culture of equity and inclusion through the arts and culture. Training topics address structural and systemic issues of identity, power-sharing language and communication, team

building, and strategies to initiate and normalize equity-based approaches in organizational and community culture.”

The collective goal, as expressed by the board and artEquity, is for this training to lay the groundwork needed to create lasting changes within TSA. Through artEquity’s expansive background in working with a variety of arts and cultural organizations, we will have the benefit of their knowledge as well as the ability to connect to a larger peer community who is working to create similar changes within their organizations. We look forward to the scope of this training and will provide updates as we move forward in preparation for Boston 2020.

Lesli Robertson, TSA Board Secretary, 2018-2020

Announcing Research Travel Grant Recipients

By Caroline Charuk

TSA is proud to announce Elizabeth Kalbfleisch and Elaine K. Ng as the first recipients of the Research Travel Grant.

Through the generosity of Elena Phipps, TSA President 2012-2014 and Alan Finkel, TSA is able to offer a new grant to enable individual TSA members to travel to conduct textile research. The award is intended to enable travel – local, regional, and international – for research of any type that is specifically for the study of textile objects. The grant may be used to travel to conduct research in a museum, to meet with weavers or artists in their studio and/or local home environments, to see a special textile exhibition, etc. The grant is not intended for travel to TSA symposia. This award will be made every other year, between the TSA symposia and individuals may apply for any amount up to \$1,000.

Elizabeth Kalbfleisch is an art historian based in Toronto, Canada. She holds a PhD in Visual and Cultural Studies from the University of Rochester. She researches and publishes in the field of modern and contemporary Canadian Indigenous art and textiles, and textiles by Canadian women artists more broadly. Forthcoming publications this year include, “Celebration or Craftsplotation? Cultural Diplomacy, Marketing and Coast Salish Knitting,” in the *Journal of Canadian Art History*, and with Janet Berlo, “Indigenous Textiles of North America: A Century of Exhibitions,” in the *Blackwell Companion to Textile Culture*.

Elizabeth Kalbfleisch writes in her project description:



Elizabeth Kalbfleisch

My new research focuses on the influence of government and corporate commissions in the flourishing of textile art by Canadian women artists (settler and Indigenous) in the 1960s and 1970s and the role of these textiles in public spaces. This project takes the form of several case studies, each focusing on a different artist or group of artists and the commission of a major work of public art. I am seeking a TSA Research Travel Grant to conduct research for one of these case studies. The focus of this research is Mariette Vermette-Rousseau (1926-2006), the highly esteemed weaver from Québec, who made the stage curtain for the Eisenhower Theatre at the Kennedy Center in Washington, D.C. This woven curtain, *Mortaises rouge dans le noir* (1966-1971), was presented as a gift from the government of Canada to the United States to mark the inauguration of the Kennedy Center in 1971. I believe it to be an excellent case study through which to broach the relationship between textiles and cultural diplomacy, a topic explored in my previous research on Northwest Coast Indigenous knitting from this era. [...] Ultimately, my research on Vermette-Rousseau would form a chapter for a book of multiple case studies.

Elaine K. Ng is an artist whose work explores the physical and psychological structures of site. Through the use of material and pattern, her sculptural objects and installations examine the visual language, perception, and collective knowledge of place. She holds a BA from the University of California, Davis, an MBA/MA from Southern Methodist University, and an MFA from Cranbrook Academy of Art. She exhibits and lectures



Elaine Ng

internationally and has been a Visiting Professor at Nova Scotia College of Art and Design (NSCAD) University and a Visiting Artist at Tainan National University of the Arts (TNNUA). She was a resident artist at Haystack's Open Studio Residency in 2017 and has been selected for the Djerassi Resident Artist Program in 2019. In 2017-18 she was awarded a U.S. Fulbright Fellowship for research in Taiwan.

Elaine Ng writes in her project description:

A TSA travel grant will assist in my travel to Japan to research the history and learn the techniques of kasuri, the form of ikat resist dyeing and weaving unique to Japan. The first segment of my project will involve attending workshops at the Kawashima Textile School in Kyoto for a month. After developing this foundation, I plan to conduct additional research on the regional variations of kasuri in Nara, Karume, Fukuoka, and Okinawa by visiting textile museums, artists' studios, and small-scale weaving facilities. In learning about kasuri (the techniques, its history, and the regional variations) I hope to develop a

more intimate understanding to the point where I can utilize the method directly and indirectly in my own artwork. [...]As someone of East Asian descent, I often notice a lack of resources about East Asian weaving in western academia. Much of the information seems to be perfunctory, exoticized, or only pictorial. This is especially true with kasuri, as it is so regionally specific and knowledge of the technique is waning. I hope the month of workshops at Kawashima will provide me with an opportunity to immerse deeply into learning about kasuri in the culture of its origin, and open the door for me to do additional research more easily on the history and variations of kasuri in other areas of Japan.

Applications for the next round of Research Travel Grants will open in spring of 2021. We hope that others will be inspired to contribute to this new fund to enable it to grow and provide additional support for research to TSA members. If you would like to make a contribution, please visit the donations page of the TSA website.

Textiles Close Up: Textiles Old and New in Detroit's Cultural Center

Members of the TSA community gathered in Detroit October 3, 2019, for a special day of programs as part of our Textile Close Up series. The group had a fruitful day, including a visit to the Ray Zimmerman and Joyce Stuart Fiber Studio at Wayne State University, as well as a guided tour at the Detroit Institute of Arts with presentations by Dr. Nii Quarcoopome, Curator of African Art, and Dr. Katherine Kasdorf, Associate Curator of Asian Art.

For the final day's visit, participants selected a tour of the studio of Carole Harris or the College of Creative Studies fiber department.

Thank you to everyone who participated and contributed to the event, particularly Camille Ann Brewer, who planned and organized the program, and Leslie Graves who helped escort the group.



Dr. Nii Quarcoopome discussing an adinkra cloth on display at the Detroit Institute of Arts.

Photo credit: Lee Talbot

Cooper Hewitt's Object of the Day Blog Hosts TSA Members for NYC Textile Month

By Katherine Ann Diuguid

For the fourth year, **Cooper Hewitt, Smithsonian Design Museum** hosted the Textile Society of America on its Object of the Day blog this September. The annual event has become a featured component of New York Textile Month, an initiative organized by trend forecaster Lidewij Edelkoort to promote awareness and appreciation of textiles. Concerned about the lack of general knowledge regarding textiles among fashion, industrial, and interior designers, Edelkoort initiated this city-wide conversation to help "the general public to better comprehend and embrace the textiles of life."

Using this opportunity to showcase the breadth of Cooper Hewitt's textiles collection and celebrate the depth of TSA members' intellectual and creative engagement with textiles, the collaborative project invites members to contribute posts to the museum's ongoing Object of the Day blog. Each participating TSA member chooses an object among the museum's 26,000 textiles that aligns with their area of expertise. The contributors write a short essay that highlights a special aspect of the object. Some authors have examined the social, cultural and art historical contexts of the works. Others have focused on the object's materials and techniques, or have elaborated on the object's designer or maker.

This year's posts range from a 1500-year-old fragment of Peruvian cotton to a 21st century embroidered biomedical device. We would like to thank the following TSA Members for taking the time to contribute essays to for this project:

Elizabeth Pope
Cynthia Fowler
Janine LeBlanc
Maleyne Syracuse
Elena Phipps
Maggie D'Aversa
Kathryn Berenson
Erica Warren
Anna Rose Keefe
Rebecca Cross
Jane Przybysz
Kate Irvin

Lesli Robertson
Laurel Horton
Ayaka Sano
Gabrielle Duggan
Jennifer Byram
Robin Haller
Lynne Anderson
Sara Cluggage
Wendy Weiss
Karen Hampton
André Jackson
And, a very

special thank you to **Susan Brown**, Associate Curator of Textiles at the Cooper Hewitt, who has facilitated this project each year. This year she was assisted by Katherine Diuguid who helped solicit and organize contributor essays.

To subscribe to the Object of the Day blog: [Subscribe Here](#)

If you missed any of the posts from this September: NYC Textile Month Objects of the Day at the Cooper Hewitt

<https://www.cooperhewitt.org/tag/nyc-textile-month/>

Katherine Diuguid is a textile artist specializing in hand embroidery. She has taught embroidery and textile workshops both nationally and internationally and university courses at North Carolina State University. She has been awarded artist residencies at the North Carolina Museum of Art and Penland School of Crafts.

COOPER
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SEARCH 🔍 MENU ☰

OBJECT OF THE DAY

In Memoriam: Marion Coleman

Lisa L. Kriner, TSA President, 2018–2020

It is with much respect and sadness that Textile Society of America recognizes the death and celebrates the life and art of African-American quiltmaker **Marion Coleman**, a recent member of the TSA community.

Coleman used found and vintage cloth to embrace traditional methods of quilting learned from family members as well as to explore contemporary approaches to quilting and fabric collage. Her background in counseling and work in social services led her to be deeply involved in the community and its stories. Through her emotionally moving art, Coleman asked us to think about human rights and issues of racial equality as she deeply explored African-American life in the United States.

Coleman's art has been exhibited nationally and internationally in group and solo exhibitions, is prominent in public spaces, and is included in both public and private collections. Coleman's work was featured in *The New York Times* in "Quilts With a Sense of Place, Stitched in Oakland," by Patricia Leigh Brown (published February 2, 2016), in books including *Quilts and Human Rights* by Marsha MacDowell et al (University of Nebraska Press, 2016), and *And Still We Rise: Race, Culture, and Visual Conversations* by Carolyn Mazloomi (Schiffer, 2015). In 2018, Coleman was named a National Endowment for the Arts National Heritage Fellow, the highest honor in folk and traditional arts (access an NEA podcast with Marion at www.arts.gov/news/2019/national-endowment-arts-statement-death-nea-national-heritage-fellow-marion-coleman).

Marion Coleman's death will be felt throughout our community and beyond, and she will be greatly missed by those who worked with her personally and by all who found joy and meaning in her art. To learn more about her life as an artist in her own words, visit marioncoleman.com.



Marion Coleman at the 2018 NEA National Heritage Fellowships Concert.

Photo by Tom Pich. Photo Courtesy of www.arts.gov



Marion Coleman, *Dancing with the Blues*, ca. 2011. Quilt with African and domestic fabrics, found curtain, and assorted threads. 41 1/2" x 41 1/2". Photo courtesy of Sharon Reynolds.

In Memoriam: Archie Brennan

Mary Lane

Archie Brennan passed away on October 31, 2019. He was born in Roslin, Scotland on December 7, 1931. At the age of 15 he began studying drawing at the Edinburgh College of Art. Through these classes he met apprentices from the Dovecot Studios (Edinburgh Tapestry Co.) and a year later embarked on a six year weaving apprenticeship at the Dovecot. Archie completed a degree from the Edinburgh College of Art (ECA) in 1962, served as Director of the Dovecot Studios from 1962 to 1977, and during the same period of time founded and headed the Department of Tapestry and Fibre Arts at ECA. At the Dovecot Archie designed tapestries to be woven in the workshop and he worked with other artists as they created designs for the Dovecot. He wove as a studio weaver and on his own works.

In 1977 Archie was elected Chairman of the British Arts Council and President of the Scottish Society of Artists. In 1975 he moved to Australia, where he consulted on the formation of the Victorian Tapestry Workshop. He later served as consultant on the new National Arts School in Papua, New Guinea and led the design team for the Parliament building, employing mosaic, wood, metal, textiles, and painting. In 1981 he was appointed Officer of the British Empire (OBE) by Queen Elizabeth II, for his contributions to the arts. In 1993 he moved to New York with his partner Susan Martin Maffei.

Archie's tapestries are marked by a sense of humor that involves word play and commentary on popular culture, by a reverence for historical tapestries grounded in the technical givens of tapestry weaving, and by an insatiable curiosity expressed by his use of the phrase "What if...?". Throughout his career, Archie wove over 500 tapestries.

Archie was also a passionate advocate for tapestry: writing, lecturing, and teaching. His work and viewpoint have influenced the entire field of contemporary tapestry. Archie championed not only technical excellence, but also an attitude of exploration that was grounded in weaving itself. He encouraged weavers to develop their designs keeping tapestry's structural grid of warp and weft in mind. His emphasis on process was reflected in his propensity to see weaving as a journey up the warp, a conversation between the weaver, the technical realities of weaving, and the unfolding image on the loom. He championed weaving on upright looms, from the front of the tapestry, for a more direct and



Archie Brennan

Photo credit: Alex Kistler



Archie Brennan, Portiere : At a Window Series XVIII, 66" x 22", 2001. Photo credit: Archie Brennan.

interactive experience translating the image into tapestry.

Archie's love of weaving was infectious. He celebrated the many amateurs in the field, finding joy in the idea that across the world, weavers were tap, tap, tapping away on their looms. He freely shared his design for a copper pipe loom that could be made cheaply and easily, whose components could be found in any hardware store, and that could be broken apart to fit in a suitcase.

Archie was an avid spokesman for small format tapestry. Fighting against attitudes that tapestry must be large, his perfectly scaled miniature works that call attention to subtle differences in materials, the structure of the cloth and weaving techniques, demonstrated how vibrant and compelling small tapestries can be."

To read more about Archie Brennan and see images of his work, visit the following websites:

<http://www.brennan-maffei.com/>

https://americantapestryalliance.org/exhibitions/text_ata/archie-brennan/introduction/

Mary Lane is an artist and an art historian. Her tapestries reside in private and public collections and her writing on contemporary art has been published in journals, catalogs and magazines around the world. She recently retired from her position as Executive Director of the American Tapestry Alliance.

HIDDEN STORIES HUMAN LIVES



THE TEXTILE SOCIETY OF AMERICA

17TH BIENNIAL SYMPOSIUM

OCTOBER 14–18, 2020

BOSTON, MASSACHUSETTS

17th Biennial Symposium: Hidden Stories/Human Lives

Join us in Boston October 14–18, 2020 for TSA's 17th Biennial Symposium "Hidden Stories/Human Lives." Ancestral home of the Massachusetts people and among the United States oldest cities, Boston has now grown into one of the country's most important tech centers. With its deep history and exciting new developments in the textile arts, Boston should prove a rich and exciting venue for the conference. The conference hotel, the Park Plaza Hotel, is located in the city center, steps away from the Public Garden, Boston Common, the theater district and great restaurants. It will be a convenient location from which to explore the city.

The opening reception will take place on Wednesday, October 14, at the Massachusetts College of Art, just a short subway ride away from the Park Plaza and the location of the Member's Juried Exhibition. The conference will formally begin on Thursday morning with a plenary speaker and concurrent papers. On Friday, October 16, Boston's many

cultural institutions and contemporary think tanks will open their doors to TSA members for afternoon site seminars. Symposium attendees will choose between visits to museums, makers, and walking tours.

The Harvard Museums/Fogg Art Museum will host two seminars, one on Islamic tiraz fabrics and another on the textiles of the Bauhaus, while Harvard's Peabody Museum of Ethnology will host TSA members for a look at the collection of tapa cloth. In the Fenway area, the Isabella Stewart Gardner Museum will welcome visitors to their textile conservation laboratory and share with them the rich textile collections of Mrs. Gardner, while the Museum of Fine Arts will host several sessions focused on

American quilts and bed covers, Haida weaving, and seventeenth-century embroidery. Tour selections will include the Massachusetts College of Art Fiber Department, the headquarters of Advanced Functional Fabrics of America (AFFOA) in Cambridge, or the Boston Design and Innovation Center and will introduce TSA attendees to cutting-edge contemporary textiles being developed in the city.

Pre-and Post-Symposium workshops and study tours are in the final stages of planning and will provide exciting opportunities for hands-on learning and close-up looks at textile collections in the greater Boston region. With 230 submissions now under review, the conference itself will be jam-packed with papers, panels, and films highlighting a broad range of topics and approaches now being taken toward the study of textiles and the fiber arts.

Member's Juried Exhibition

Drawing on the theme "Hidden Stories/Human Lives," TSA will sponsor a member's juried exhibition that reflects the Symposium mission of inclusion and diversity. The exhibition will be held at Massachusetts College of Art and will be part of the Symposium opening evening. One roundtable of exhibition participants, selected by the jury, will be formed to discuss the process and works in the exhibition during the symposium's concurrent sessions.

To submit for consideration, you must be a TSA Member in good standing. All art submitted must be under 20" x 30", ready to hang, and professionally finished. Submissions will be accepted from February 1 thru April 1, 2020 via Submittable. This link will be available on the TSA website. As the New Year rolls around, keep an eye on your TSA emails and our website for more details and information.



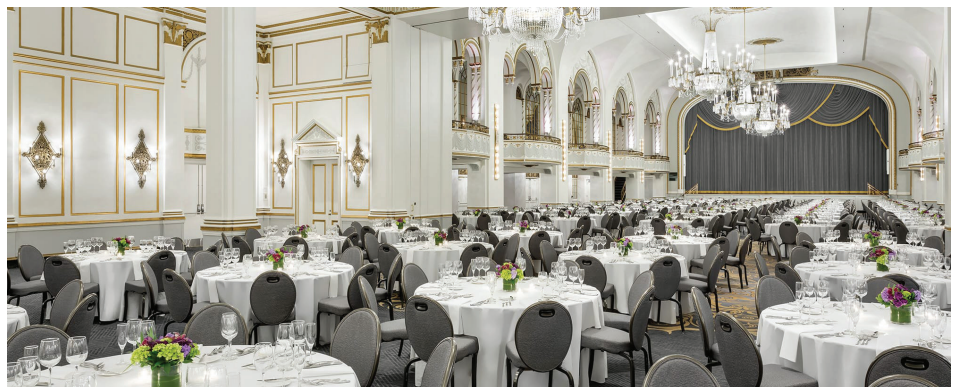
Boston Public Garden

Photo credit: Larry Lee



Harriet Powers (1837–1910), Pictorial quilt, 1895–98. Cotton plain weave, pieced, appliquéd, embroidered, and quilted, 68 $\frac{7}{8}$ " x 105". Museum of Fine Arts, Boston: Bequest of Maxim Karolik, 64.619.

Photo, courtesy of the Museum of Fine Arts, Boston.



The Park Plaza ballroom and dining hall.

Image courtesy of www.bostonparkplaza.com

16th Biennial Symposium Workshop Review: Rediscovering the Potential of WARP(S)

Reviewed by Anie Toole

It was my first experience at a Textile Society of America Symposium, and I was looking forward to hearing about textiles from diverse angles. “Rediscovering the Potential of WARP(S)”, the pre-symposium workshop I’d signed up for, took place at the MakerLabs in East Vancouver. Participants had come from all over, including Europe and South America, and everyone was chatting away instantly on the bus, passionate and knowledgeable about textiles. Among other things, I knew this would be a unique opportunity for me to meet authors of many of my textile reference books and favorite articles — a gathering of my bibliography.

I learned to weave at the Maison des métiers d’art de Québec, where I obtained a Fine Craft diploma in constructed textiles. I discovered and immediately decided that Jacquard weaving and complex weaving were going to be my medium of predilection. At Maison des métiers d’art de Québec, I was fortunate to have two Jacquard looms available to work with. The first, a Compu-Jacq, is a collaboration between AVL and TIS; the second, an AVL Jacq3G, is the same loom we’d use in the pre-symposium workshop. On shared school looms, warps are almost always kept universal to favor configurations for teaching. Reading the description of “Rediscovering the Potential of WARP(S)” made me realize that my work was weft-dominant, and this workshop would be an opportunity to expand my use of weaving structures.

Taught by three Jacquard experts and with a small group of participants, “Rediscovering the Potential of WARPS(S)” workshop covered complex material and gave us all new weaving knowledge to bring to our practice. The instructors were **Julie Holyoke**, **Ruth Scheuing**, and Mary Lou Trinkwon. Ruth and Mary Lou share the space at the MakerLabs where they weave and offer workshops. Julie Holyoke came all the way from Italy, and is the author of *Digital Jacquard Weaving*, a beautiful and inspiring book. Together, the trio formed a knowledgeable team with diverse backgrounds to share.

The workshop itself was a mix of theoretical instruction of structures, hands-on weaving, and time to exchange and work together with other participants. The structures we explored advanced gradually from simple to increasingly complex, and Julie Holyoke suggested theoretical analysis



Anie Toole's lampas samples (two warps and four wefts) woven in different weft variations by Mary Lou Trinkwon.

Photo credit: Anie Toole.

of structure as a homework. I was determined to do it late into the night. I got it wrong, yet as someone trained in constructed textiles, I found the exercise of deconstructing a textile helpful. To illustrate the effect of thread density on patterning, the warp was doubled-up in the heddles on its left half.

One of my favorite samples, shared by Julie Holyoke, was made on an industrial Jacquard loom. Consisting of two woven pieces on the same colorful warp, one weave was a multicolored floral pattern and the other an abstract geometric composition. In industrial weaving, it is much more cost-efficient to use a single weft and have the colors coming from the warp. This also holds true for hand-loom weaving, where it may take longer to prepare the warp and thread the loom with a complex pattern, but once the weaving starts it's much quicker to pass the same shuttle back and forth six times than passing six different shuttles once each.

After the workshop, Mary Lou Trinkwon had the generosity of weaving my lampas sample and made a few extra copies to share. I had struggled to understand the cross-sections warp and weft views during the workshop, and can happily report that I have since adopted the notation and have successfully woven a piece that illustrates the weft view cross-section of a triple layer tied weave as a companion piece for an exhibit. Lesson learned: sometimes unlocking the complexities of complex weaves takes time, practice, and the guidance of the experts.

Anie Toole is a first-year MFA student at Memorial University of Newfoundland. She weaves naturally dyed fibers into three-dimensional structures on the loom. A member of TSA since 2017, Anie was a scholarship recipient for the pre-symposium workshop “Rediscovering the Potential of WARP(S).”

International Exhibitions

Compiled by Janis Jefferies

Faith Ringgold

Serpentine Galleries, London, UK
June 6–September 8, 2019

An exhibition at Serpentine Galleries in London celebrated the ground-breaking work of Faith Ringgold from June 6–September 8, 2019, Ringgold's first European exhibition.



Faith Ringgold, *Jazz Stories: Mama Can Sing, Papa Can Blow #1: Somebody Stole My Broken Heart, 2004*. Acrylic on canvas with pieced fabric border. © 2018 Faith Ringgold/Artists Rights Society (ARS), New York.

Photo courtesy ACA Galleries, New York.

From Serpentine Galleries' press release: "For more than five decades, Ringgold has consistently challenged perceptions of African-American identity and gender inequality through the lenses of the feminist and the civil rights movements. As cultural assumptions and prejudices persist, her work retains its contemporary resonance.

Focusing on different series that she has created over the past 50 years, this survey of her work includes paintings, story quilts, and political posters made during the Black Power movement, including one to free activist Angela Davis.

Growing up in the creative and intellectual context of the Harlem Renaissance, Ringgold has worked prolifically since

the early 1960s, and is widely recognised for her politically charged paintings, story quilts, protest posters, popular children's books, and as an influential art educator. Protest and activism have remained integral to Ringgold's practice; she co-founded the group the National Black Feminist Organization in 1973 along with her then-18-year-old daughter, Michele Wallace, and in 2016 she published *We Came to America*, a children's book that celebrates cultural diversity.

In her practice Ringgold draws upon a wide range of visual and cultural sources, from the traditions of quilt-making and its position within the history of slavery to early European Modernism, to tankas—richly brocaded Tibetan paintings—and the graphic symbolism of African masks."

www.serpentinegalleries.org/exhibitions-events/faith-ringgold

Natalia Goncharova

Tate Modern, London, UK
June 6–September 8, 2019

Continuing with a focus on women artists, and particularly those using textiles in their work, Tate Modern, London, presented the first retrospective of Natalia Goncharova to be held in the United Kingdom from June 6–September 8, 2019.

Born in 1881, Goncharova was inspired by the traditional customs and cultures of her native Central Russia—inspirations that pervade her life's work—and found acclaim early in her career. By the age of 32, she had established herself as a leader of the Moscow avant-garde; she was the subject of the first monographic exhibition ever staged by a Russian modernist artist. Arriving in Paris in 1914 at the invitation of Sergei Diaghilev, Goncharova designed vibrant costumes and backdrops for Sergei Diaghilev's Ballet Russes. She stayed in Paris for the rest of her life, becoming a key figure in the city's cutting-edge art scene.



Natalia Goncharova, *Peasant woman. Costume design for "Le Coq d'Or"*, 1937 State Tretyakov Gallery (Moscow, Russia), © ADAGP, Paris and DACS, London, 2019.

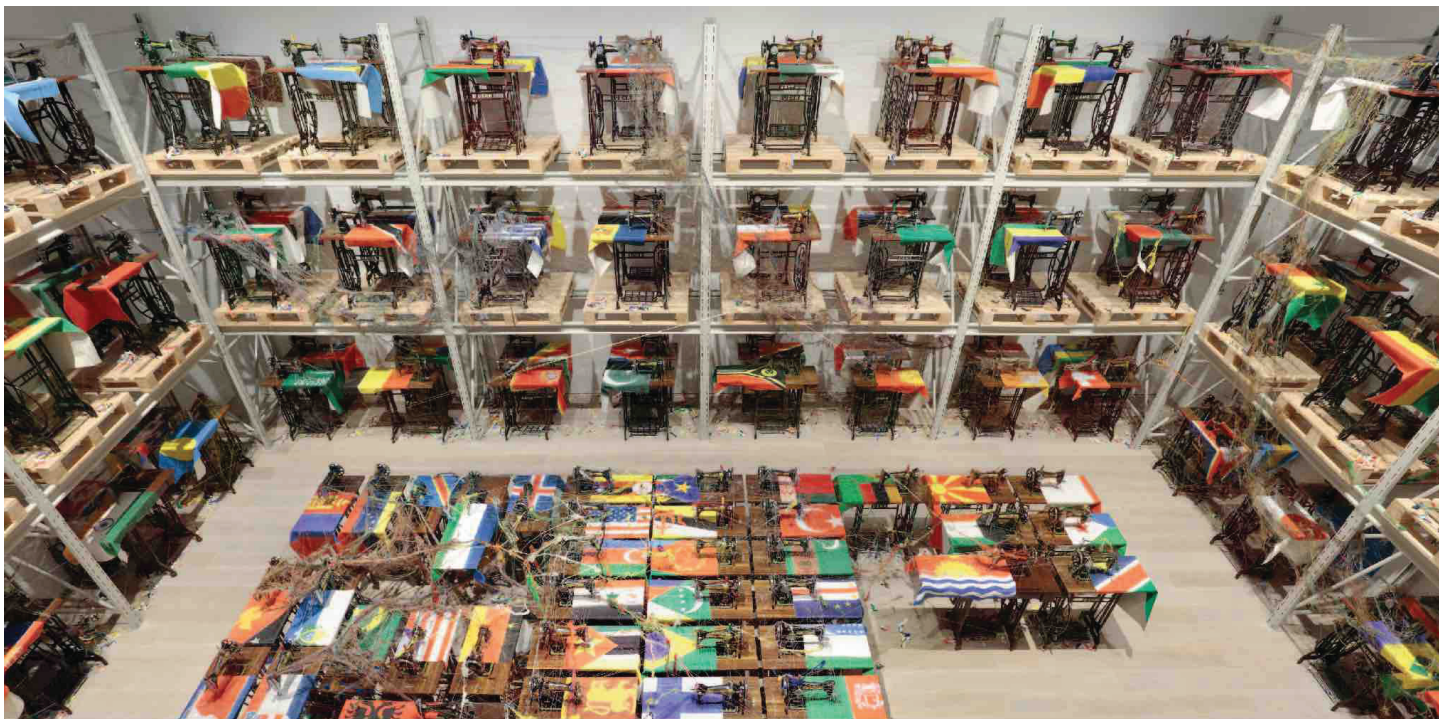
Goncharova's artistic output was immense, wide-ranging, and at times controversial. She paraded the streets of Moscow displaying futurist body art and created monumental religious paintings. She took part in avant-garde cinema, experimented with book designs, and designed for fashion houses in Moscow and Paris.

www.tate.org.uk/whats-on/tate-modern/exhibition/natalia-goncharova

N. S. Harsha

Centre for Heritage, Arts and Textile (CHAT), The Mills, Tsuen Wan, Hong Kong
July 28–November 3, 2019

Gathering Delights was Hong Kong's first large-scale solo exhibition of Indian artist N. S. Harsha, held from July 28–November 3, 2019. The exhibition presented India's textile heritage and contemporary art and showcased various participatory activities, including hands-on workshops, lectures,



N. S. Harsha: Charming Journey, installation. Mori Art Museum, Tokyo, 2017

Photo: Shiigi Shizune

Photo courtesy: Mori Art Museum, Tokyo

learning tours, performances, artists' discussions and experimental collaborations with local textile artisans and farming communities.

www.mill6chat.org/event/n-s-harsha-gathering-delights/

Sudo Reiko: Making Japanese NUNO

Centre for Heritage, Arts and Textile (CHAT),
The Mills, Tsuen Wan, Hong Kong
November 24, 2019–February 23, 2020



Sudo Reiko, Jellyfish, (detail) 1993

Photo courtesy: Sudo Reiko/Nuno Corporation, Tokyo. Photo credit: Sue McNab

CHAT has announced an upcoming solo exhibition by Sudo Reiko, internationally acclaimed textile designer from Japan. Scheduled to run from November 24, 2019–February 23, 2020, the exhibition will present the creative process behind Sudo Reiko's *nuno* (textiles/fabrics) through her drawings and sketches, raw materials and design prototypes, as well as video and immersive sound and visual installations.

The exhibition will be curated by CHAT co-director Takahashi Mizuki, with artistic direction by Saito Seiichi and exhibition design of Koinobori Now! by Adrien Gardère. At The Hall of The Mills, visitors will be welcomed by an immersive installation of over 80 koinobori (carp streamers) made with Sudo's fabrics, swimming in the air. In the CHAT galleries, visitors will also learn about Sudo's unique textile-making methods through her sketches, drawings, materials samples and design prototypes, introducing her sources of inspiration and the ideas behind the development of her textiles.

www.mill6chat.org/event/sudo-reiko-making-nuno-textiles/

A Land of Light and Color: Craft Makers in Morocco

By Kathleen Curtis Wilson

Morocco is a land of beauty and poverty, heat and dust, a culture of intrigue, seduction and serenity. In recent years, Morocco has emerged as a major tourist destination and rural artisans use what the land supplies, much as Appalachian craftsmen have for the past 150 years. During my recent journey to Morocco, co-sponsored by TSA and Peters Valley School of Craft, I viewed ancient craft traditions thriving in a landscape where light and heat intensify every hue. From winding alleyways in crowded cities to the scarcely populated Atlas Mountains, potters, basket makers, and button weavers are part of the past and future for Moroccan artisans.

Fes medina, the largest pedestrian city in the world, has a population of nearly 80,000 people living in a winding labyrinth of alleyways with cubicles displaying antiques, foods, spices, clothing, and medical supplies to meet the needs of its citizens. Dyeing leather occupies a large section of the medina, a family-run business where goat, cow, camel, and lambskins have been hand-dyed in huge terra cotta pots, using the same methods and natural dyestuffs, for the past 3,000 years. Visitors climb a narrow staircase in a run-down, three-storied structure to observe the ancient process. The smell is overwhelmingly pungent and a sprig of fresh mint did little to distract the senses.

Hides are softened in large white vats filled with ammonia and pigeon poop, then hung along terrace railings to dry. Once the hair is scraped off with a special knife, skins are placed into enormous terra cotta vats for dyeing. The liquid appears to be a reddish brown, but on closer inspection each vat holds a different dye mixture. Men walk along the edges of the vats or stand in the liquid, twisting and heaving great mounds of wet skins into bundles that are loaded onto donkeys and taken outside the medina to dry on nearby hillsides. The men work without mask or gloves; only a few wore a hat to block the blazing sun.

Inside the building, shelves were lined with colorful slippers, poofs, purses,

jackets, and unfinished leather skins. These are tourist items, inexpensively priced and impossible to resist. According to the man who gives an irresistible and flowery sales pitch, everything on the shelves was processed from beginning to end on the premises.

For decades fashion designers and local artisans have chosen butter-soft leather produced in Morocco because of its fine quality. In his 1960s African Collection, Yves Saint Laurent used calfskin from Fez to design a Fez hat painted in a leopard print. Today, artisans Alex and Rebecca Hamimi blend traditional techniques and Moroccan leather with modern styling. Soft as velvet, lambskin is dyed luscious fashionable colors and hand stitched into contemporary handbags with a macramé shoulder strap created by local women in the Atlas Mountains.

Small and large artistic entrepreneurs in Morocco, Appalachia, and across the world discover new ways to combine traditional crafts with contemporary styling and modern technology. The end result appeals to a sophisticated buying public and supports rural artisans.



View of rooftop dye vats. Jalil Benlabhili, Morocco Unplugged Tour and Guiding Services, <http://www.morocco-unplugged.com/home>

Kathleen Curtis Wilson, an independent scholar affiliated with Virginia Humanities, a nationally known writer and speaker on Appalachian culture and craft history. She has published three books: *Uplifting the South—Mary Mildred Sullivan’s Legacy for Appalachia*; *Textile Art from Southern Appalachia: The Quiet Work of Women and Irish People*, *Irish Linen*. The last is lavishly illustrated, and tells of art, social history, design, fashion, architecture, and cultural traditions that celebrate Ireland’s linen industry. Wilson will be keynote speaker at HGA Convergence 2020.



Row of poofs used as footstools when stuffed with rags or plastic, retail store, next to Fez dye vat facility, Fez, Morocco

Featured Exhibition

Commemorations: Vita Plume

New Brunswick Museum

Saint John, Canada

June 9–September 9, 2019

<https://www.nbm-mnb.ca/exhibition/know-your-own-artists-series-at-the-nbm-commemorations-vita-plume/>

Reviewed by Pat Hickman and Gail Hovey

Commemorations, the title of internationally known artist Vita Plume's exhibition, brings to mind history, remembrance, honor, and loss. Entering the quiet exhibition space, one is surrounded by the work of one of New Brunswick's most respected contemporary conceptual visual artists. Plume's sophisticated, elegant, complex work, her careful research, and her deep understanding and compassion for others are visible in the images she has created.

Born in Montreal of a Latvian refugee mother and father, Plume's powerful early work, *Rescuing The Fragment* (1991–1992), consists of two related pieces and draws on her Latvian heritage. Plume was given a valued, worn, traditional drawn threadwork linen blouse, made in the mid-1930s in the Lielvārde region of Latvia and brought by family members to Canada in the early 1950s. In the first piece, *Objects of Ethnicity*, the blouse itself is covered with text, using lines from Barbara Kirshenblatt-Gimblett from the book *Exhibiting Cultures: The Poetics and Politics of Museum Display* edited by Ivan Karp and Steven D. Lavine (Smithsonian Books, 1991). The linen and text (on Mylar) are pierced with rows of straight pins, rust bleeding onto the white of that tattered, beloved blouse. Despite loss and dislocation, the past remains present for immigrant refugees, however altered and unreachable.

If *Objects of Ethnicity* is grounded in an actual garment, its companion piece, *From Folk Art to Fine Art*, is grounded in the absence of the same garment. In the first work, the text is on the cloth; in the second, text creates the shape of the absent cloth, a silhouette image of the blouse. In this conceptual piece, the text is in three languages—Latvian, Russian,



Vita Plume, *Woman Making Basket*, The Doris Ulmann Project. Woven at Oriole Mill, Hendersonville, North Carolina. Woven shibori, cotton, and polyolefin. Photo credit: Berea College

and English—from the book *Latvian Tapestry* by Sandra Kalniete (no imprint, 1989). Again, specimen pins, suggesting museum collections and the preservation of objects, pierce the words. Though Latvia is much more stable politically now than when the piece was made, *From Folk Art to Fine Art* continues to speak to enduring heritage, ideas overtaking objects, complexity increasing through ever expanding distance.

The exhibition contains seventeen works, almost all of subtle woven shibori, of dyed cotton and polyolefin, handwoven on a digital TC-1 loom. Five of these are based on portraits by photographer Doris Ulmann (1882–1934). While teaching in Raleigh, North Carolina, Plume collaborated with Berea College's archive collection of Ulmann's images of almost forgotten women in Appalachia. The five portraits comprising *The Doris Ulmann Project* (2011–2012) include *Woman Making Basket*, honoring an anonymous maker and her textile-craft practice; the woven form is a completely different textile technique from basketry, visually bringing the two worlds together.

In other works on display, Plume honors Nel Oudemans, one of New Brunswick's textile mentors, and Alice Lusk Webster, a remarkable woman who was instrumental in creating the New Brunswick Museum's Arts and Industries Department in 1935 (the museum is the host for Plume's exhibition). Plume's narrative series portrays glimpses of Webster from infancy to maturity, communicating and commemorating her through thorough research and brilliant, technical woven expertise.

Finally, it is impossible to avoid the penetrating eyes of *Fallen Soldiers*



Fallen Soldiers (2010–2011). Handwoven on digital TC-1 loom, woven shibori, cotton, and polyolefin.

Photo credit: Randi Jalil, New Brunswick Museum.

(2010–2011), a monumental wall of eyes, each with the soldier's initials in the lower corner. Woven on Plume's Jacquard computer-assisted loom from digitized photographic images of the eyes of men and women who were sent to fight in Iraq and Afghanistan, the eyes are open, not closed as in death. She's asking that we know these soldiers individually and collectively, that we feel discomfort in these rows that bring to mind markers in military cemeteries. Her wall stands and stretches as silent witness, looking back at us, forcing us to pause, to question, to acknowledge the unfathomable loss and the devastation of war. In this memorial monument with its seemingly endless repetition of eyes confronting the viewer, Plume's title for her

solo exhibition is most poignant and powerful as it speaks of loss and remembrance and honor.

This exhibit is accompanied by *Commemorations: Vita Plume*, a 32-page, generously illustrated catalogue published by the New Brunswick Museum with excellent essays by Roslyn Rosenfeld and curator Peter J. Larocque. To order the catalogue contact the New Brunswick Museum Boutique: (888) 268-9595, (506) 643-2334 or Boutique@nbm-mnb.ca.

Pat Hickman is Professor Emerita of Art, University of Hawaii; Past President of TSA (2008–2010); <http://pathickman.com>.
Gail Hovey is an editor and writer.

CALL FOR NOMINATIONS

The Textile Society of America will have open Board positions beginning October 2020. New board members begin their term at the Biennial Symposium.

A Call for Nominations with details about these positions will be posted this fall in TSA E-News. We invite members to nominate potential candidates, or members who may be interested in serving on the board themselves, to contact the nominations committee, committee@textilessociety.org, by February 15, 2020.

Book Review

The Intentional Thread: A Guide to Drawing, Gesture, and Color in Stitch

Author: Susan Brandeis

Published by: Schiffer Publishing, Ltd., 2019. 224 pp.

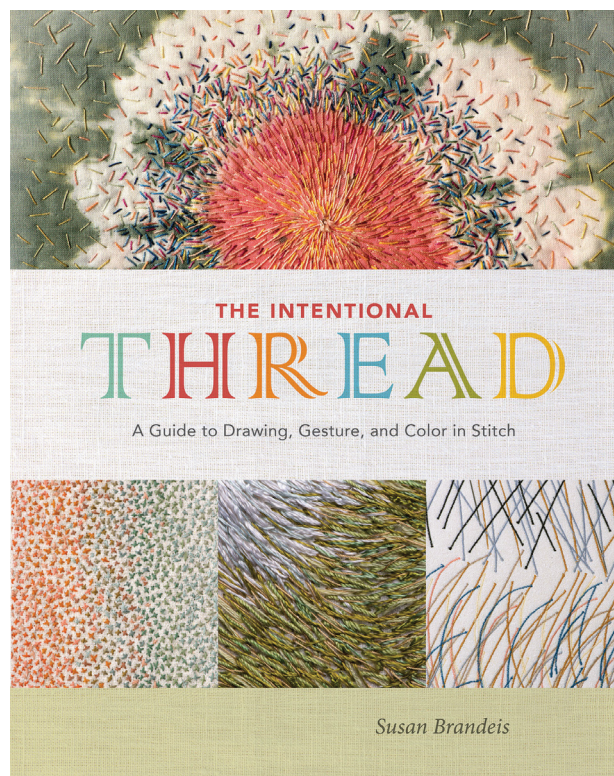
ISBN: 978-0-7643-5743-5

Reviewed by Kelli Coles

In *The Intentional Thread: A Guide to Drawing, Gesture, and Color in Stitch* by Susan Brandeis (Schiffer, 2019), the artist and retired Distinguished Professor of Art and Design at North Carolina State University beautifully illustrates the myriad possibilities of creating with needle and thread. This book is a design reference guide for anyone who desires to improve his or her hand or machine needlework skills, beginner and expert alike. Seeking to write the book that she could never find, one that illustrated her philosophy of the expressive possibilities of needle and thread, Brandeis expertly attains her goal of facilitating creativity through large, colorfully engaging images and step-by-step instructional text.

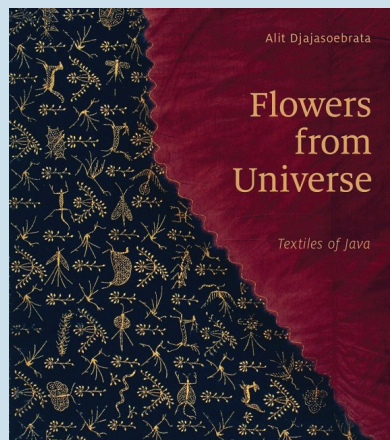
The book is divided into two parts, the first concentrating on diversifying line work and the second on filling in spaces. Brandeis begins with achieving line weight variations, then moves through line direction, various marks such as dots and ticks, handwriting as drawing, and the use of materials such as human hair and metal mesh in needlework. Then Brandeis guides us into the world of spaces and shape making, introducing color, layered stitches, the wonders of French knots, and beading. Throughout, Brandeis implores the reader to have fun, explore, and relish in the quiet.

The Intentional Thread provides a wealth of information, including an appendix of definitions, instructions on stitch types, information on locating materials, and a reading list for those who would like to delve deeper into the world of needlework. While the instructions and line drawings of stitch types for left and right-handed people are informative, I did have to turn to



instructional videos for a live visual example of how to execute some stitches. Ultimately, *The Intentional Thread* is a valuable addition to every needleworker's library as they explore and create with needle and thread.

Kelli Coles is a PhD candidate in the History Department at the University of Delaware. Her work centers the lives of three Black schoolgirls and the embroideries they stitched while students at schools in antebellum Philadelphia, examining the history of education and the formation of Black girlhood identities.



R. L SHEP ETHNIC TEXTILES BOOK AWARD 2018

Congratulations to the 2018 R.L. Shep Ethnic Textiles Book Award winner! The volume winning this important annual award is titled *Flowers from Universe: Textiles of Java* and is authored by Alit Djajasoebrata. Roy Hamilton, incoming chair of the R. L. Shep Ethnic Textiles Book Award Committee, will write a book review this coming spring. To preview the book, visit:

<https://issuu.com/kitpublishers/docs/inkijkflowerskleiner>

Member News

Awards

Kathy M'Closkey

Excellence in Diné Studies, 2018

The Navajo Board of Diné Studies, Window Rock, AZ

Human Rights and Social Justice, 2018

Office of Human Rights, Equity and Accessibility at the University of Windsor, Ontario, Canada

Kathy M'Closkey, Adjunct Associate Professor at the University of Windsor, ON, was recently given two awards in recognition of her research and activism. The Navajo Board of Diné Studies granted her the "Excellence in Diné Studies" award during the 21st conference held at Diné College, Tsaile, AZ, October 27, 2018. The board expressed their appreciation by presenting her with a beautiful 'plate' designed and painted by Acoma potter Sherry Aragon. The second award for "Human Rights and Social Justice," was granted by the Office of Human Rights, Equity and Accessibility at the University of Windsor during their annual open house December 7, 2018.

Kathy is also a research associate with IPinCH, Intellectual Property in Cultural Heritage, Simon Fraser University, Vancouver, BC, and a contributor to the Repatriation Working Group, American Association of Indian Affairs. She recently co-authored the brochure "How to Buy Authentic Navajo (Diné) Weavings," for the Indian Arts and Crafts Board, U. S. Department of the Interior. Her book *Why the Navajo Blanket Became a Rug: Excavating the Lost Heritage of Globalization*, will be published by the University of New Mexico Press.

<https://cascacultureblog.wordpress.com/2019/05/17/two-awards-for-kathy-mcloskey/>

WhiteFeather Hunter

Doctoral Fellowship

University of California, Davis, in partnership with École Polytechnique, Paris, France

WhiteFeather was selected as one of twenty international graduate fellows to attend the Useful Fictions Symposium and Speed of Light Expedition, organized by UC Davis in collaboration with the École Polytechnique in Paris, France. Useful Fictions is a week-long symposium and a public participatory art project in Paris. It is a platform to embrace complex problems by modeling radical openness to research in which tools, laboratories, studios are shared between artists and scientists to expand concepts for ecological thinking.

Artworks

All the World in One Craft is one of the items **Susan J. Foulkes** made for the exhibition of work by the four key note speakers for the Fourth International Braiding and Narrow Weaves Conference 2019 this past October. It contains woven sample pieces from ten countries to illustrate the creativity of these humble items. The samples are woven in a variety of natural materials: silk, wool, cotton and linen. Weavers often keep samples of their work—not in organized folders but as scraps and left-overs from their weaving. This helps them to remember the colors and widths of their woven bands. This was the inspiration for my work. The red material for the front cover of the book is plain weave handwoven in 16/2 Swedish cotton with the lettering in gold Madeira thread using supplementary warp. The pages are bound together using a Coptic binding which is ideal for thick pages. A weave diagram is included for one woven band from each country. A paper copy of the book was made for visitors to handle, bound using a traditional Japanese stab binding.



Susan J. Foulkes, All the World in One Craft, 2019. Cotton, wool, silk, metallic thread, linen, 8" x 6 1/2" x 1 1/4".

Member Exhibitions

California

The Turkmen Storage Bag

de Young Museum, Fine Arts Museums of San Francisco, San Francisco, California

August 31, 2019–November 15, 2020

The Fine Arts Museums is home to one of the most important collections of Turkmen carpet weavings in the United States. The foundation of this collection was solidified by a major gift of Central Asian carpets and textiles from Caroline and H. McCoy Jones in the early 1980s. The Joneses' gift put the de Young on the map of the international rug-collecting world, and in the years following, two other major collections of Turkmen weavings were donated to the Museums, namely that of Wolfgang and Gisela Wiedersperg, who gifted their collection in 1997, and that of George and Marie Hecksher, who began gifting rare textiles to the Museums in 1999.

Organized by TSA Member **Jill D'Alessandro**, Curator in Charge of Costume and Textile Arts, The Turkmen Storage Bag showcases approximately nine storage bags representing five subgroups. This focused exhibition takes advantage of the intimate space

in the T. B. Walker Textile Education Gallery to present a selection of the finest examples of these portable storage bags, in order to highlight the similarities and differences between the different groups' weaving techniques and rendition of the gül motif. The exhibition serves as an introduction of the varying styles to novices, while appealing to connoisseurs with prime examples both from different subgroups and from Bay Area collectors.

<https://deyoung.famsf.org/exhibitions/turkmen-bag>

Belgium

SMUK. Decorative Techniques in Fashion

Modemuseum Hasselt, Hasselt, Belgium

October 12, 2019–March 20, 2020

This exhibition focuses on the art of surface decoration and embellishment in luxury fashion and examines the historical and contemporary techniques from the 18th century to the present day. The exhibition features lavishly embellished garments from Lanvin, Balmain, Galliano, Christian Lacroix, Christian Dior, Givenchy, Dolce & Gabbana, Simone Rocha, Gareth Pugh, Walter Van Beirendonck, Mary Katrantzou, Yves Saint Laurent, Maison Margiela, Prada, Erdem, Iris Van Herpen, Hussein Chalayan, Cristobal Balenciaga, Dries Van Noten, Ann Demeulemeester, Thierry Mugler and Giambattista Valli as well as exquisite embroidery and feather samples Maison Hurel, Maison Lesage and Maison Lemarié and Hand & Lock.



SMUK: Decoration in Fashion

Photo credit: Raf Simons for Dior Haute Couture, spring-summer 2013 © Tim Walker

Rebecca Devaney works as an Haute Couture embroiderer in Paris and has contributed a chapter to the exhibition catalogue which describes the history and origins of Haute Couture embroidery techniques, the craftsmanship and savoir-faire of embroiderers and current practices

in embroidery ateliers in Paris. She has also recently contributed a chapter for the upcoming publication *Rébé* by Nadia Albertini about the 20th century Parisienne embroidery atelier who famously collaborated with Christian Dior to create magnificent embroidered embellishment in the 1950s and 60s, but have been almost completely written out of history. Rebecca has launched guided tours through the bustling streets of the historical luxury textile district in Paris where she describes this fascinating research and visits the most traditional and celebrated haberdasheries. Details can be found at the following link:

<https://www.rebeccadevaney.ie/guided-tours>

Spain

The Enchantment of Textiles

World Textile Art 8th International Biennial of Contemporary Textile Art Matadero Central de Diseño, Madrid, Spain

September 17–November 3, 2019

The World Textile Art (WTA) organization presented the 8th International Biennial of Contemporary Textile Art and related exhibitions in Madrid from September 17–November 3, 2019, organized around a theme of “The Sustainable City: Textile Art as an Integrating Element.”

Led by icons of the textile art world, each WTA Biennial is one of the largest contemporary textile events in the world, with notable participants from the textile world gathering in seminars, special events, fairs, and workshops. Each Biennial has left an important visual and document-based footprint giving the world access to the proceedings, and organizers have produced an illustrated catalog of participating artists' works.

Companion exhibitions were mounted in Madrid, including The Enchantment of Textiles, featuring electronic textile works by artist-researchers Barbara Layne (Concordia University) and **Janis Jefferies** (Goldsmiths College, London), with Marc-André Cosette, Lauren Osmond, and team members of Studio subTela.



From The Enchantment of Textiles: Lauren Osmond and Barbara Layne, Maxwell's Equations, 2016.

Photo credit: Nina Bouchard

The Enchantment of Textiles

consisted of nineteen interactive textile objects developed from 2015–2019. The project began by researching metal thread textiles in museum collections. Using traditional techniques, materials, and structures, the team developed a unique textile antenna that connects one object to another. Unlike traditional geometric antennae made

of hard metals, these new antennae are flexible and can be made in the shape of referential things (animal, flower, logos etc). The result is a highly efficient antenna with a measurable performance that can trigger a specific response according to the strength of the signal.

The 8th International Biennial of Contemporary Textile Art was organized by the World Textile Art organization, together with the Association ID Arte, Innovation and Art Development, the Ministry of Culture and Tourism, State Museums of Spain, City of Madrid, Complutense University of Madrid, and the Embassies of Argentina, Brazil, and Mexico.

The World Textile Art Organization provides a platform for global textile art that engages with key issues.

<https://subtela.hexagram.ca/the-enchancement-of-textiles/>

www.wta-online.org

United Kingdom

Material Contemplations in Cloth and Hair

Curated by Janis Jefferies and Emma Tarlo

Constance Howard Gallery, University of London, United Kingdom



Glamorous blonde wigs dry in the courtyard of a Chinese workshop in Xuchang. The wigs are made from bleached Chinese hair and are destined for the UK market. Photo credit: Emma Tarlo.

May 2–May 25, 2018

How do we generate intensity in a world swamped with images, with second- and third-hand imagery, in a world that has itself become a simulacrum? – Janis Jefferies

How many heads? How many hairs? How many hands? – Emma Tarlo

A preoccupation with hidden labor links the work of **Janis Jefferies** and Emma Tarlo. Taking us backstage to cloth factories in China and hair workshops in India and Myanmar, they draw attention to working landscapes in which materials, fibers and machines take on haunting proportions. Their photographs invite us to recognize connections that are often obscured between the lives of workers in Asia and the material products that end up in our highstreets and homes.

Janis Jefferies presented the photographic series, *Weaving and We* (2013), depicting workers at textile factories in and around Hangzhou. The photographs give a partial glimpse into the world behind the machinery, revealing scenes of the process of workers' labor. We are accustomed to seeing the goods they produce all around us, but rarely do we see them – the makers.

Emma Tarlo's series, *Combings – how many heads? How many hairs? How many hands?* (2018), revealed the hidden topography of labor that lies concealed within a single packet of hair extensions purchased in a shop in Finsbury Park, North London. Tarlo's photographs confront us with hair in all its rawness and invite us to contemplate both the ingenuity and the cruelty of global connection.

Janis Jefferies is an artist, writer and curator, Professor of Visual Arts and Research, and Research Fellow at the Constance Howard Gallery, which she founded. She is a pioneer in the field of contemporary textiles within visual and material culture on the international stage, and has exhibited and published widely.

Emma Tarlo is a Professor of Anthropology at Goldsmiths and author of the book, *Entanglement: The Secret Lives of Hair*, winner of the 2017 Victor Turner Prize for Ethnographic Writing. The photographs were taken during three years of research on hair supported by the Leverhulme Trust.

<https://www.gold.ac.uk/textile-collection/exhibitions-events/past-events/>

Member Workshops and Lectures

New York

Fall Classes and Events

TATTER Blue Textile Library in Brooklyn, New York

Jordana Munk Martin is the founder of **TATTER**. The mission of TATTER is to promote the consciousness of cloth by considering, and celebrating cloth's intrinsic and essential relationship in human life – through portals that include but are not limited to: art, shelter, comfort, science, commerce, and culture.



BLUE: The TATTER Textile Library is home to more than 5000 books, periodicals and exhibition catalogs on the subject of textiles, textile-related crafts, textile history, techniques etc. It is also home to thousands of textile objects: things you can touch. Swatches, buttons, garments, tools. All beautifully displayed to remind us of the breadth of labor, identity, memories and culture which can be found in our cloth.

All of the classes can be found at:

<https://www.tatter.org/stitching-classes-index>

Instagram: @TatterBlueLibrary

Quebec

Woven Shibori Masterclass

Maison des métiers d'art de Québec, Quebec City, Canada

March 9–13, 2020 (Registration deadline January 13, 2020)

The class, taught by **Vita Plume**, will explore woven shibori weave structures and dye processes on both Jacquard and dobby looms. Contact Julie Asselin (888) 524-7768/(418) 524-7337 or accueil@mmaq.com.

mmaq.com

Member Publications

Michael A. Bortner

Battle Carried: Imperial Japanese Tiger Art Good Luck Flags of World War Two. Elm Grove Publishing, 2020.

Dr. Michael Bortner presented his collection of good luck flags in 2012 at The Ruth Funk Center for Textile Arts, located on the campus of Florida Institute of Technology, in an exhibition titled *Battle Worn*. His forthcoming book contributes new research on the subject. Carla Funk, of the Textile Center wrote in the forward to the book:

Equally impressive as the textiles was Dr. Bortner's scholarly devotion to his collection. When we met, he had recently published his 2008 book, Imperial Japanese Good Luck Flags and One-Thousand Stitch Belts which provided illuminating details about the use, significance and meaning of military textiles, a subject that, like much material culture, had been neglected by historians. This book became an invaluable source of information for the exhibition that the Funk Center staff and I developed from the Bortner Collection and mounted in the fall of 2012: Battle Worn: Masculine Ideals and Military Identity in Modern Japanese Textiles.

Susan J. Foulkes

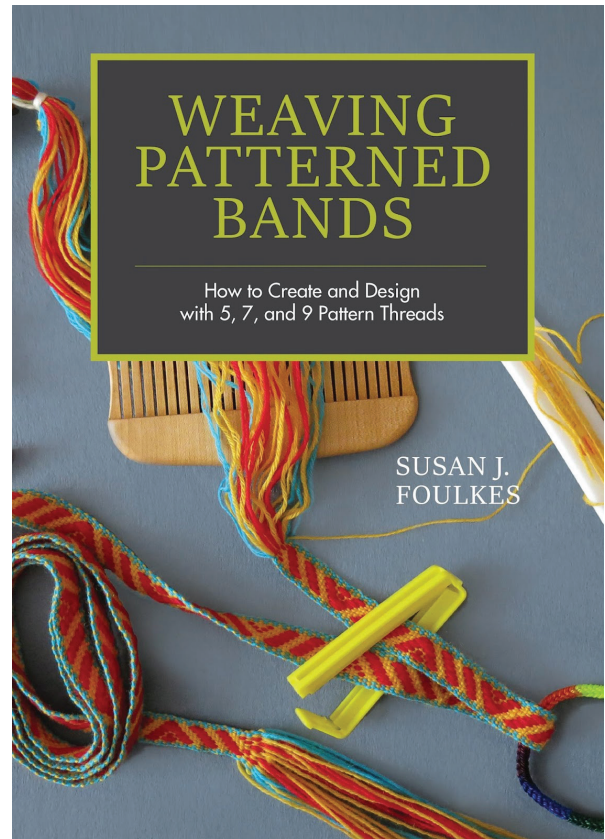
"Motifs, mementoes, and messages: how meaning is conveyed in woven belts and bands from around the Baltic," presented at the 4th International Conference on Braids, Iga, Japan: October 13–18, 2019

This article examines the way meaning can be read in woven belts and bands in countries around the Baltic in northern Europe. Meanings can be non-verbal, symbolic and culturally conditioned, as well as being directly communicated with words and phrases. Colors, designs and the way an item is worn convey meaning non-verbally. However, bands were sometimes woven with messages ranging from a simple identifying set of initials and a date, to longer sentences or poems.

"Simple and Complex: The Craft of Weaving Bands in Northern Europe," presented at the 4th International Conference on Braids, Iga, Japan: October 13–18, 2019

For many years Susan J. Foulkes has been researching the woven bands from northern European countries. The lecture took the audience on a journey around eight northern European countries, showing examples of the complex and the simple woven bands, from Norway to Russia and to the Aran Islands off the coast of Ireland and Japan.

Museums only have a few of their many items on display. Going behind the scenes and being given access to their store is exciting. Museum collections grow over time and are dependent on the donations of local people. Usually items accepted by the museum will be



the best or most complex pieces of weaving. The simple and everyday can be overlooked and, particularly in the past, not considered worthy of being collected. Susan shared the amazing variety of woven bands that she have seen, and in many cases woven.

Proceedings of the Fourth International Braiding and Narrow Weaves Conference 2019 will be posted on the web page of the Braid Society, <https://thebraidsociety.wildapricot.org/>

Susan J. Foulkes

Weaving Patterned Bands: How to Create and Design with 5, 7, and 9 Pattern Threads
Schiffer Publishing, Atglen, USA, 2018

Narrow bands woven in colorful patterns are a centuries-old part of Baltic craft tradition. The double slotted heddle makes patterned band weaving quicker to learn and easier to do, and this is the first book that offers beginners instructions for using it. The craft doesn't involve bulky equipment—all you need can be stored in a shoe box! Learn how to weave these beautiful bands step by step, from the simple 5 pattern threads to the more complex 7 and 9 patterns. Color photographs illustrate the instructions for learning to weave. More than 140 patterns are included, along with principles for planning your own unique designs for contemporary uses such as straps, belts, bracelets, and even handfasting bands. The breathtaking range of colorful bands woven in Sweden, Finland, Russia, Estonia, Latvia, Lithuania, and Norway are explored and offer additional inspiration.

<https://www.schifferbooks.com/weaving-patterned-bands-how-to-create-and-design-with-5-7-and-9-pattern-threads-6457.html>

<https://durhamweaver64.blogspot.com/>